

KERAMIC STUDIO

Vol. IV, No. 2

NEW YORK AND SYRACUSE

June 1902



HE staff of the KERAMIC STUDIO thanks its patrons for the many encouraging letters just received upon its third anniversary. We recognize our responsibility in issuing the magazine and try to keep in mind those decorators and students who are remote from the art centers, and who find it impossible otherwise to obtain instruction, or to see interesting porcelain or pottery.

We are particularly interested in any new (or old) Keramic movement and watch with gratification the great wave of "Keramic ambition" which is manifested by the appearance of schools and potteries, where something beyond the commercial side is taught; such as the Newcomb School of Pottery, the Volkmar School of Pottery, the Alfred School, etc., where students may be received and where they may learn the scientific character of pastes and glazes, as well as true decorative principles.

All this studying and experimenting must lead to interesting results and we are content if in any way we are instrumental in bringing about such a consummation.

With our two magazines, OLD CHINA and KERAMIC STUDIO, our intention is to reach, not only decorators, designers and firers, but collectors, dealers and those who are taking up the subject of porcelains and pottery as a scientific study, that they may appreciate not only modern work, but also the products of old potteries, specimens of which can be found only in private collections or museums, or at exhibitions and sales.

In mapping out a course of study individually, or for classes or clubs, the subjects of old porcelain and pottery should surely be included, as these show in many instances the manners and customs of people long since passed away. The study of the scientific side, of the pastes and glazes and curious decorations, is of absorbing interest and we shall endeavor to give the best information and illustrations obtainable on these subjects.

Many more art treasures from Europe and the far East may be brought here later on, as there is a bill in preparation to be brought before Congress, to the effect that *objects of vertu* not less than fifty years old may be brought over free of duty. This has been approved by artists, and the different societies composing the Fine Arts Federation, and was instigated by such men as Carroll Beckwith, Kenyon Cox, Daniel C. French, Herbert Adams and Frederich Dielman. There is a committee appointed to push the matter at Washington.

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The competition in Naturalistic color studies has been very satisfactory in its results. Though there were comparatively few studies presented, all had merit, although those executed in water color were in most cases rather too broad in treatment for application to china. The leaving of white backgrounds in many cases detracted from an otherwise satisfactory effect, and in most a lack of centering of interest was the chief fault.

Two first prizes were awarded, one to Miss Jeanne Stewart, of Chicago, for an excellently executed study of Blackberries and wild Roses; the other to Mrs. Teana McLennan Hinman, also of Chicago, for a study of Daffodils. The second prize was awarded to Mrs. Mary Alley Neal of New York for a study of Primula. These studies will all be given as color supplements to KERAMIC STUDIO. Miss Stewart's design was carried out on a china panel according to the regulations of the contest. The other two were in water color but were so excellent that we decided to waive the consideration of the medium in order that our subscribers might have the benefit of the good studies of flowers.

We consider two panels worthy of special mention: The study of single Violets by Miss M. Helen E. Montfort and Nasturtiums painted by Miss Alta Morris. We will give half-tone reproductions of these in KERAMIC STUDIO. Other studies worthy of mention are Red Roses, Currants, Ox-eyed Daisies by Mrs. McLennan Hinman; Roses and Morning Glories by Miss M. M. Erdmann, of Bethlehem, Pa.; "Love in the Mist" by Miss Jessie Ivory of Watertown, N. Y. The first two will be reproduced as color supplements at a later date. We trust that we will receive as good black and white naturalistic studies for the competition which closes June 25.

We hope that those of our friends and subscribers who work in Historic ornament will exert themselves to send some really good designs for the competition closing June 25th. We have few really good designs for this class.

*

We are disappointed in the League exhibition at Wynne's. So few pieces that we can hardly call it an exhibition, but there are several very good things, which we hope to give next month, as at the time of going to press the work was still coming in. Next year there should be interest taken by all of the advanced workers.

*

TREATMENT FOR WILD ROSES.—(Supplement.)

E. Louise Jenkins

THE lighter wild roses should be painted with Rose, with shadows of Rose and Copenhagen Gray. The darker ones are Rose, shaded with Ruby, and with the gray shadows of Ruby and Brown Green.

The lighter portion of the background is of Copenhagen Gray, with occasionally a little touch of Copenhagen Blue, and for the pinker tones use Light Violet of Gold. The yellow tones are of Lemon Yellow with retouchings of Egg Yellow and Yellow Ochre, and a little Meissen Brown in darkest places. The Greens are Moss Green, Brown Green, and Dark Green. A little Dark Brown adds warmth and strength in darkest portion.

Powdering over the background and some of the indistinct roses and leaves with the ground colors, will give harmony and atmosphere.

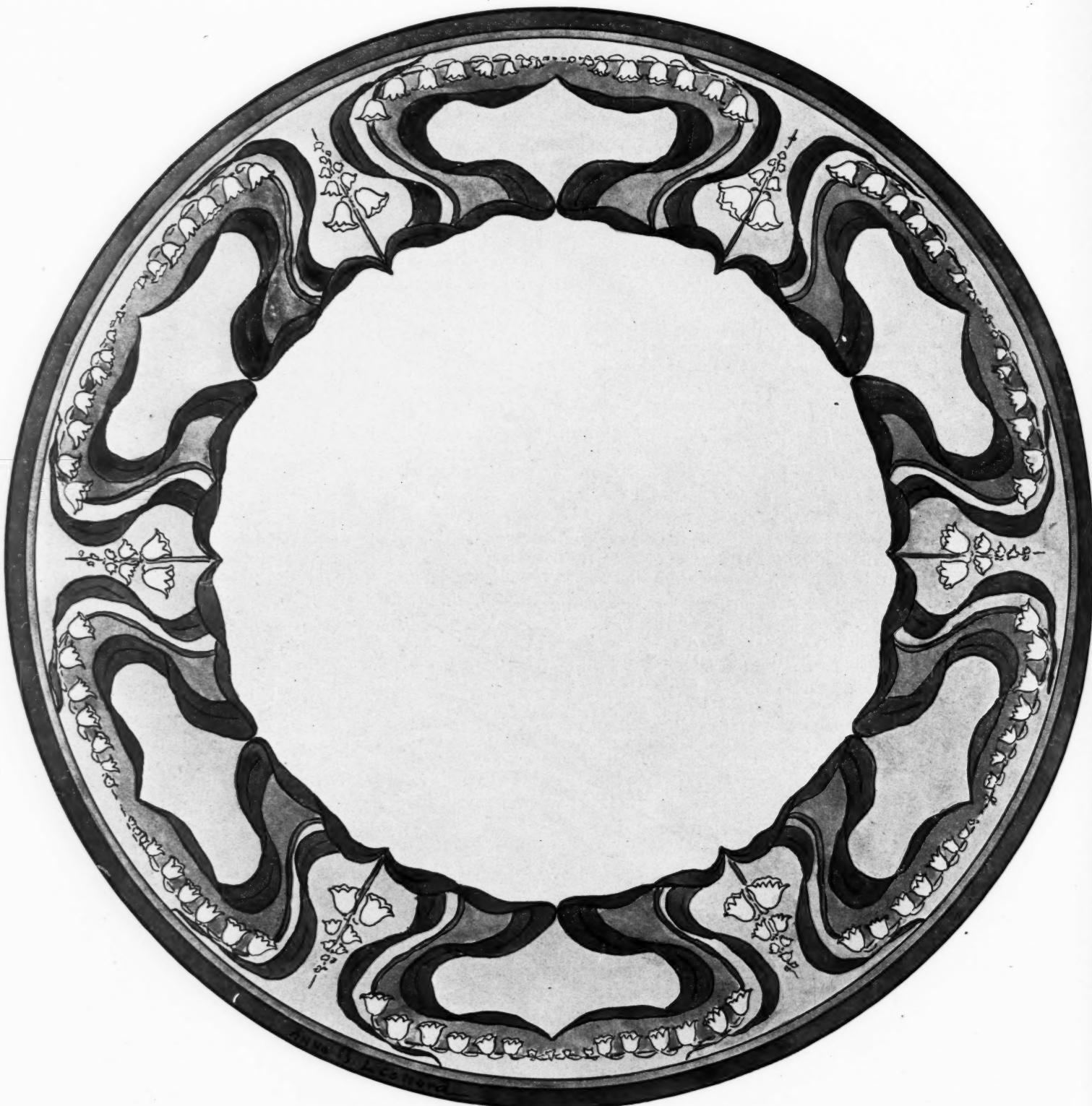


PLATE DESIGN—ANNA B. LEONARD

THE color scheme is green, three shades, gold and cream white. Divide the plate into six parts, or five if the plate is smaller, (but never four). For the darkest leaves use Apple Green and Mixing Yellow, half and half, and then add Emerald Stone Green (Lacroix) and Brown Green—to this add a little aufsetzweis, possibly an eighth, to give body to the color—but it must be used very flat, just as color is used.

The space under the lilies is filled with gold, which stops

at the stem of the lilies, and at the outline of the large leaf.

The space between the stems and the small leaves is filled with a pale shade of green, Apple Green and Mixing Yellow, with a touch of black and a little flux, but no enamel.

This same shade is used in the large space formed by the two large leaves.

For the green shade in the smaller space which surrounds the upright spray of lilies, use a mixture of Apple Green and

Mixing Yellow, with a touch of Chrome Green, 3b, and Black.

The wide band on the rim is the same shade of green as the leaves and stems; the narrow inner band is of gold.

The lilies are cream white enamel, made of Aufsetzweiss two-thirds, and Hancock's hard enamel one-third. To this mixture add a little flux and a touch of German Yellow, Brown and Black, which should fire with a creamy tint, taking away the pure white tone, which does not look as well in this color scheme.

The whole design is outlined in Brunswick Black, with enough Pompadour Red to give a warm brown tone, but not red. This same design may be carried out in green lustre and gold, using the design in gold, and the background in lustre.



TREATMENT FOR CUP AND SAUCER

Edith H. Loucks

THE treatment for this cup and saucer is simple. Trace in design very carefully, then color background a grey blue, use Ruby Purple, Dark Blue (Lacroix), Deep Blue Green and a little flux. For a deeper tone, use the same colors and fire a second time.

IN THE STUDIOS

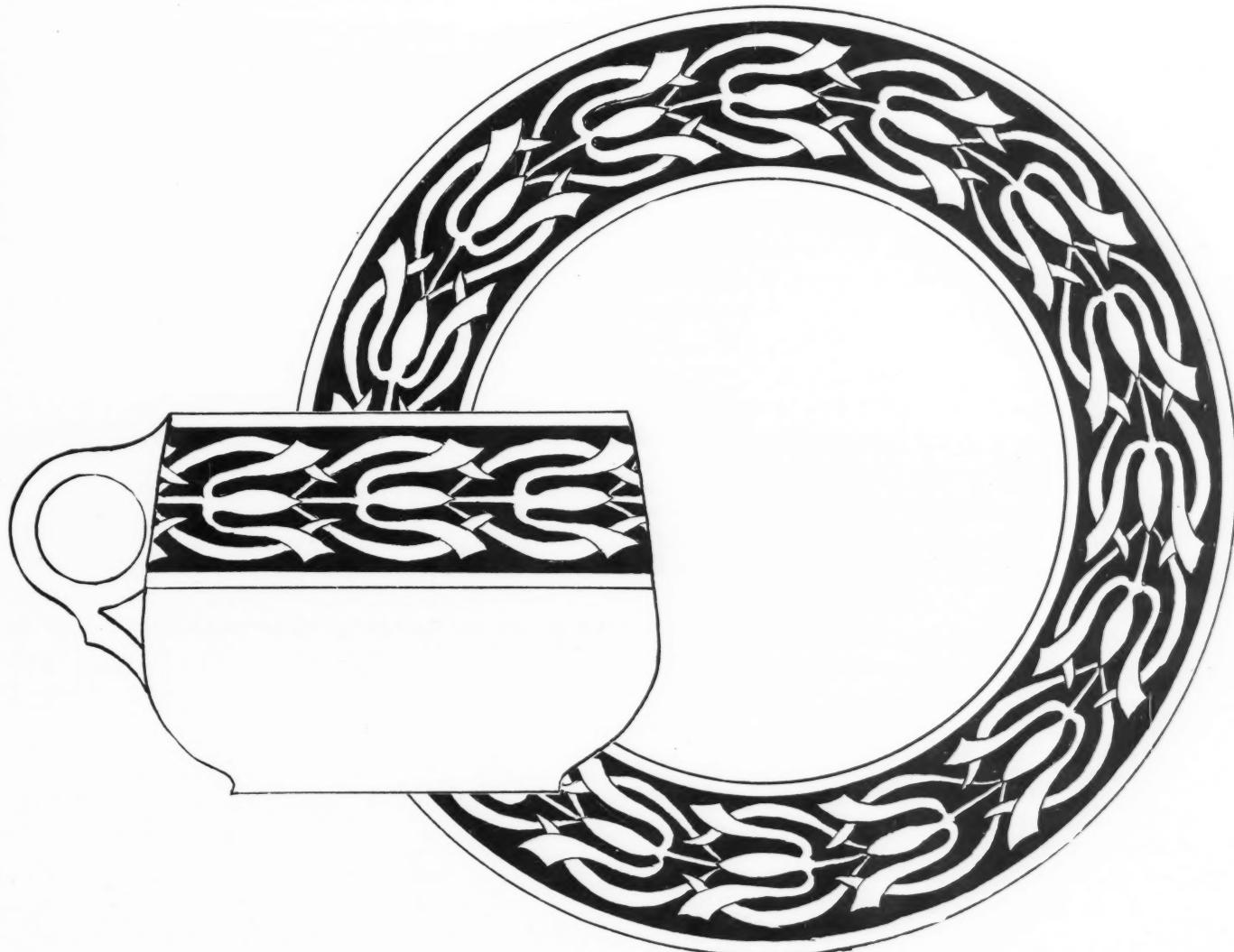
Mr. A. B. Cobden's sixteenth annual exhibition of china painting, showing the work of his pupils for the past season, was held on May 15th, 16th and 17th, at his studio, 13 South Sixteenth street, Philadelphia.

Mr. Charles Volkmar will keep his pottery at Corona, L. I., open to students this summer during July and August. This will be a fine opportunity for teachers in and about New York to spend a profitable summer in keeping abreast of the popular movement toward underglaze work.

Mr. Franz Bischoff has sent out an interesting circular announcing the re-opening of his classes in china and water color painting at Dearborn, Mich. It is illustrated by two fine half tones of Mr. Bischoff's artistic studio with himself at work.

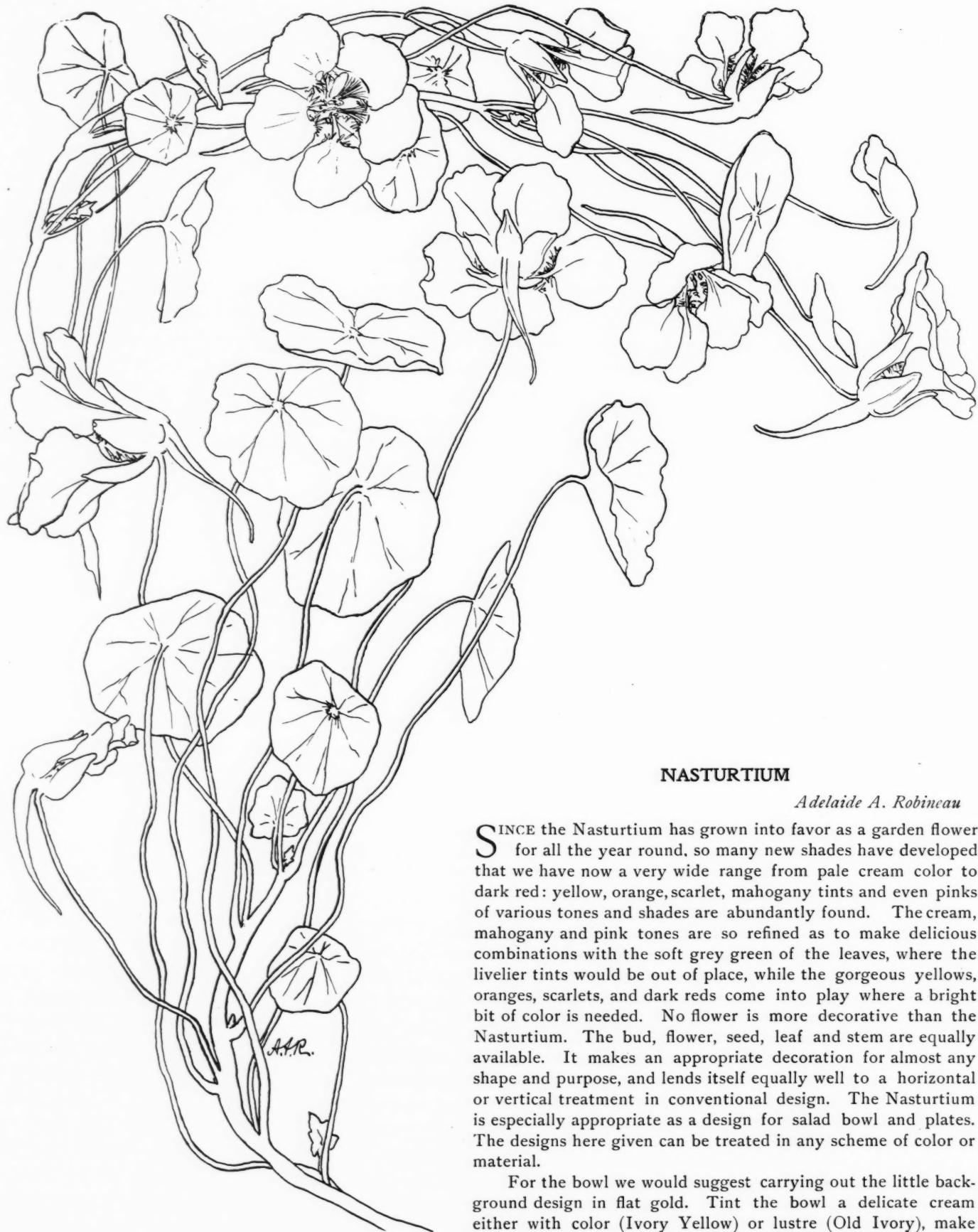
Mr. Marshal Fry and his mother, Mrs. T. M. Fry, will be at the Alfred School of Ceramics this summer. Mrs. Fannie Rowell of New York and Mrs. Katherine Cherry of St. Louis will also teach at the Alfred Summer School.

Mrs. Vance Phillips will take with her to Chautauqua this summer Miss Emily Peacock of Brooklyn as an assistant in design and pottery work. Mrs. Sara Wood Safford will be with Mrs. Phillips again at Chautauqua. She is at present in California making new studies of flowers.



CUP AND SAUCER—EDITH H. LOUCKS

KERAMIC STUDIO



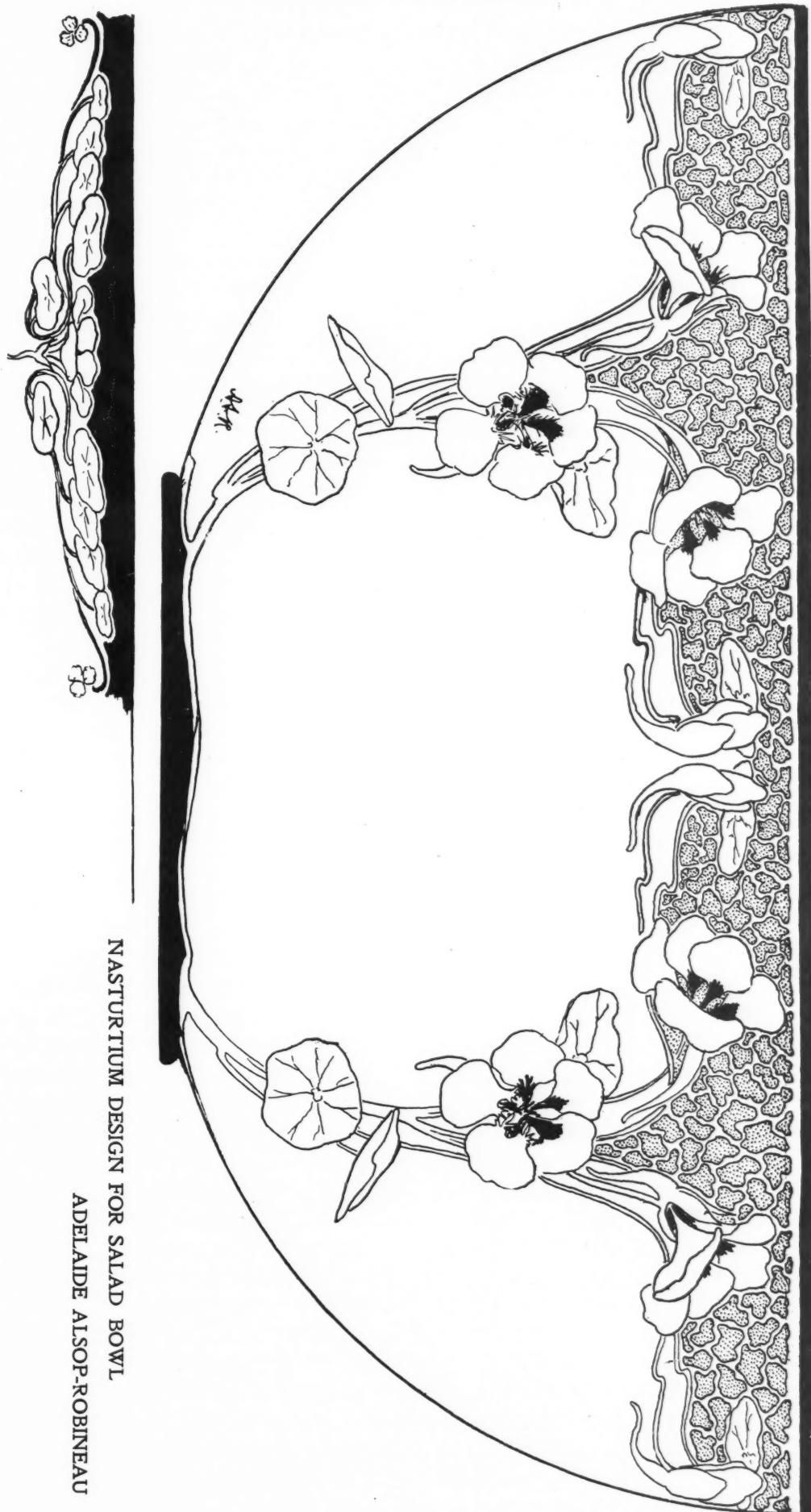
NASTURTIUM

Adelaide A. Robineau

SINCE the Nasturtium has grown into favor as a garden flower for all the year round, so many new shades have developed that we have now a very wide range from pale cream color to dark red: yellow, orange, scarlet, mahogany tints and even pinks of various tones and shades are abundantly found. The cream, mahogany and pink tones are so refined as to make delicious combinations with the soft grey green of the leaves, where the livelier tints would be out of place, while the gorgeous yellows, oranges, scarlets, and dark reds come into play where a bright bit of color is needed. No flower is more decorative than the Nasturtium. The bud, flower, seed, leaf and stem are equally available. It makes an appropriate decoration for almost any shape and purpose, and lends itself equally well to a horizontal or vertical treatment in conventional design. The Nasturtium is especially appropriate as a design for salad bowl and plates. The designs here given can be treated in any scheme of color or material.

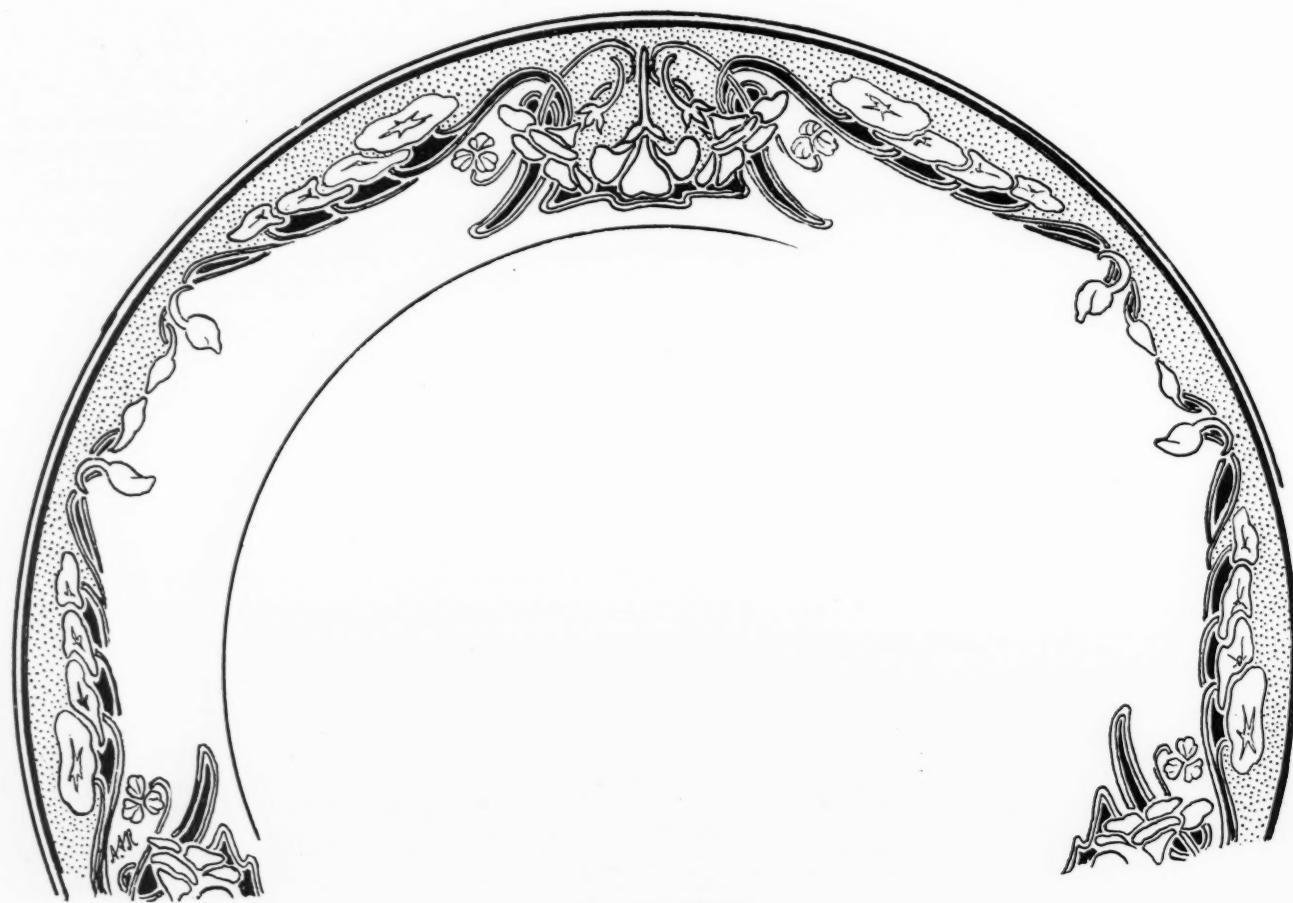
For the bowl we would suggest carrying out the little background design in flat gold. Tint the bowl a delicate cream either with color (Ivory Yellow) or lustre (Old Ivory), make leaves and stems a warm brown, using Meissen and Yellow Brown.

Brown. The flowers should be in flat color—either yellows verging to orange or orange verging to red. Albert Yellow, Yellow Brown, Coral Red, Flame Red, Yellow Red, Blood Red, Pompadour and Red Brown are all suitable colors; a touch of Ruby Purple would not be amiss for dark red Nasturtiums. If lustres are used the proper colors would be Yellow, Orange, Orange over Ruby, Orange over Rose, Brown and Yellow Brown. Outline in Black, Brown or Gold.



NASTURTIUM DESIGN FOR SALAD BOWL

ADELAIDE ALSOP-ROBINEAU

KERAMIC STUDIO

SALAD PLATE



CUP AND SAUCER

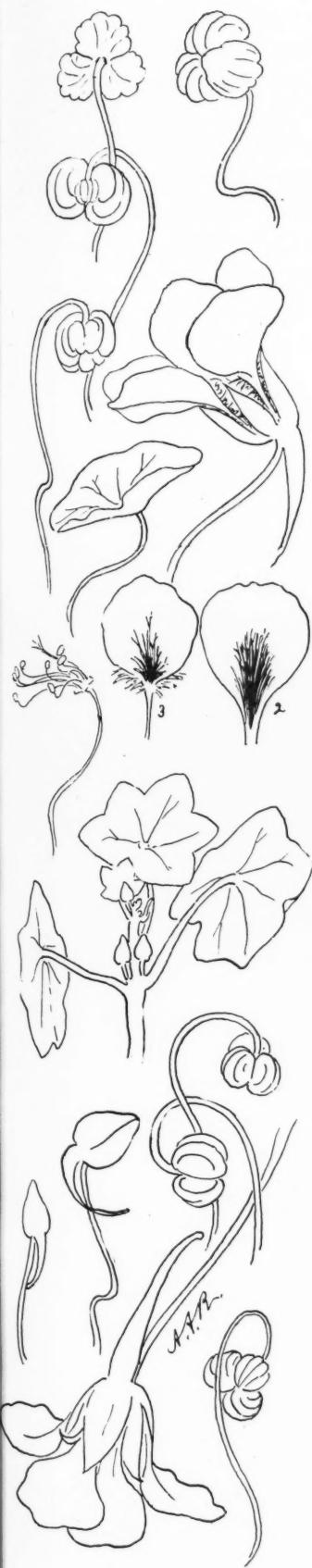
KERAMIC STUDIO

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A quite different effect can be obtained by carrying out the design in varying tones of Copenhagen Grey and Blue, or Copenhagen grey for flowers and Grey Green or Celadon for leaves, etc., with or without a darker outline. The darker background at edge may be tinted or painted in one of the tones. The salad plates should be in the same color scheme as the bowl.

The design for a cracker jar suggests a treatment of dark or Copenhagen Blue on white. Any other monochromatic treatment would be suitable. This design can also be adapted to a tobacco jar—we suggest carrying out the design in black or red or vice versa either with color or lustre. In lustre the red is made by washing orange over fired Ruby. The jar might also be tinted Light Green lustre, the design painted in black or purple lustre, covered in the second fire with dark green lustre—outlines in Black paint.

The little design for cup and saucer can be treated in any of the ways mentioned or carried out in different colored golds and bronzes with black outlines. Many other combinations of color, etc., will suggest themselves to the decorator. These schemes are presented not as absolute, but as guides only and suggestions.



CRACKER JAR.

KERAMIC STUDIO



STONEWARE

MILET

FRENCH POTTERY

WE have received some time ago in answer to inquiries about the latest work of French potters, a letter from Dr. Chaussegros, who was formerly a resident of New York and is an enthusiastic experimenter in pottery work. Dr. Chaussegros writes:

"I have been too busy lately to give much time to pottery, but I hope to soon be able to do some more underglaze decoration, which in my opinion is far superior in general effect and for the harmony of colors to overglaze painting.

"Grès flammé (flamed stoneware) has been in great vogue for the last few years. It is remarkable for delicate tones and harmony of color. It brings good prices, although, not being very showy, it does not appeal to the

general public, but only to cultured people having a certain artistic education.

"The lustres of different colors which Clement Massier has so cleverly used, and he has many imitators, are, I think, obtained from gold, Massier's lustres are at any rate. However, copper mixed with the glaze as protoxide and heated in a sufficiently reducing atmosphere, gives a great variety of colors and iridescent effects of every shade. I sent a sample of red lustre of copper to Mr. Volkmar last year, and you mentioned it in KERAMIC STUDIO, but took it for red of copper. Red of copper can be obtained with the same glaze mixture, if the pieces are in contact with the flame, but this contact must be avoided to obtain red lustre of copper.

"The decoration of faences *demi grand feu* (medium hard fire), which gives such a variety of beautiful colors, especially the fine turquoise tones obtained with copper, is nearly out of fashion. T. Deck's faences which were so much in vogue a few years ago, had only a silver medal in the last Exposition, because they were *demi grand feu*, and only *grand feu* faences are wanted. I think that this is an excessive fad, and I am told that the *demi grand feu* decoration has a good chance to become again fashionable after a while.

"Interior decoration with faience tiling is done now on an enormous scale. These tiles are fired *grand feu*. Decoration with old tapestries is left almost entirely to cafés and other public establishments and is replaced by beautiful keramic decorations, some of these tilings being very large and decorated with all kinds of subjects. It is certainly a cleaner, more durable and hygienic decoration than tapestries, which are nests of dust and germs.

"As to overglaze painting, it is limited to ordinary table ware, coffee cups, a few small vases in the Vienna style, but very, very little of it. Underglaze decoration is the proper medium for the Neostyle or Art Nouveau which is so much liked at present.

"Are tastes the same in the United States, especially in New York? What are they doing in lustres and in grès flammés? Are lustres manufactured in New York and do they make them from copper or gold? Are grès flammés selling well, and what are the wares most in demand?"

To these questions of Dr. Chaussegros we can only answer that we know of very little done so far in this country on the lines followed by French potters. Rookwood and Grueby wares are not *grand feu* faences, neither are Volkmar's faences, among individual workers. It is claimed that Mr. Tiffany, the maker of the beautiful Favrile glass, is experimenting in pottery, and it is very probable that he is not following beaten paths and that we will see sooner or later some striking and artistic potteries come out of his kilns. But so far nobody knows



STONEWARE

A. DAMMOUSE

in what direction his experiments are carried. We do not hear of any *grès flammés* made here; Mrs. Frackleton has made interesting stoneware work, but not of the *grand feu* decoration. As to lustres, there is evidently among French potters a use of gold and copper oxides in high temperature and in a reducing atmosphere (that is with the pieces of pottery protected from contact with air) which is very little known to our decorators. The only lustres we know are the imported liquid lustres, which our overglaze decorators have used freely lately and in some cases with very good effect. There is in this country a big field of experimentation for the individual.



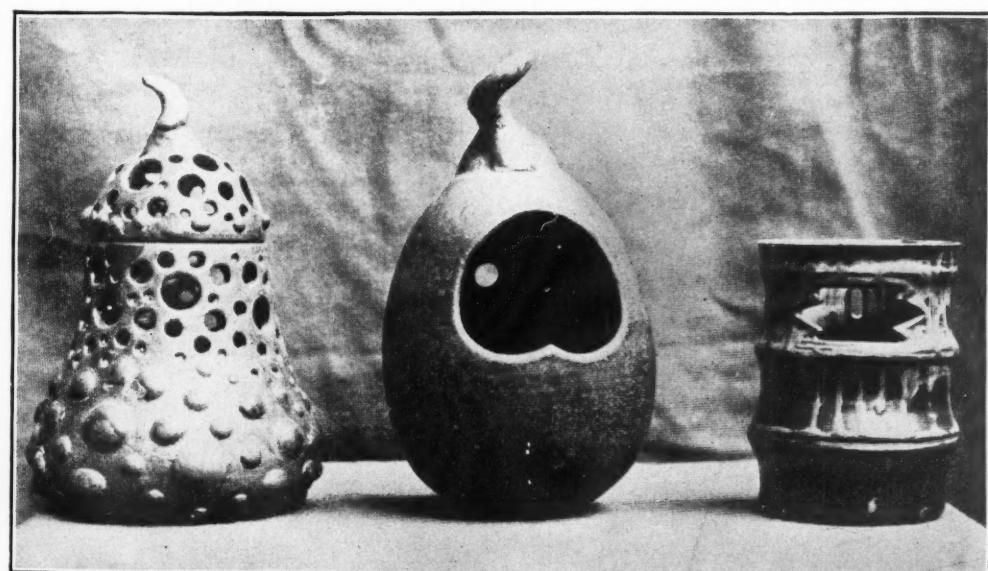
STONEWARE

DALPAYRAT



STONEWARE

DELAHERCHE



STONEWARE

JEANNENEY

ual worker who will have the courage to give up the overdone overglaze decoration and turn his attention to pottery and underglaze work. The many schools of Keramics which have been opened lately will give him the necessary fundamental instruction, and the important question of firing is partly solved by the recent manufacture of house kilns capable of standing high temperatures. That an important movement in that direction is already well under way there can be no doubt, and before long the production of fine artistic potteries by individuals will not be confined to European countries.

KERAMIC STUDIO

NASTURTIUMS—SARA WOOD SAFFORD

KERAMIC STUDIO

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NASTURTIUMS—*Sara Wood Safford*

Treatment by Miss M. M. Mason

THE Yellow Nasturtiums are painted with Lemon or Albert Yellow, shaded with Neutral Yellow and Brown Green. The darker markings are put in with a mixture of Blood Red and a little Ruby. The flowers of deeper color may be painted with Albert Yellow, using Yellow Brown and Brown Green in shading thin, with touches of carnation on the edges; or, again, a very good effect is obtained by painting them with Carnation and flushing with Albert Yellow and Yellow Brown in the second fire. For the deep crimson variety, a mixture of Ruby and Blood Red can be used effectively.

For the leaves use Russian and Yellow Green in the lighter ones, and Brown Green, Dark Green, Hair Brown and Ruby in the darker ones.

The background should repeat the colors of the flowers, so one should use for the lighter parts surrounding the flowers Yellow Brown, blending into Brown Pink, Hair Brown and Brown Green, etc. When dry after the first painting, dust with the same colors used in painting, allowing the reds, Brown Pink and Carnation to blend over parts of the flowers and leaves to give the whole a soft warm tone.

The same palette is used in retouching, using possibly more of the browns and dark greens.



DESIGN FOR VASE—(Second Prize)

Russell Goodwin

ROUND sage green; leaves a yellow green; stems a darker green; flowers pale pink or grey blue with yellow centers; or, ground cream tint; flowers a greyish pink; leaves, etc., a grey green; centers of flowers yellow; outline or not, as desired. Band at top a grey green. This can also be treated in a monochromatic color scheme or in gold and bronzes.



CLUB

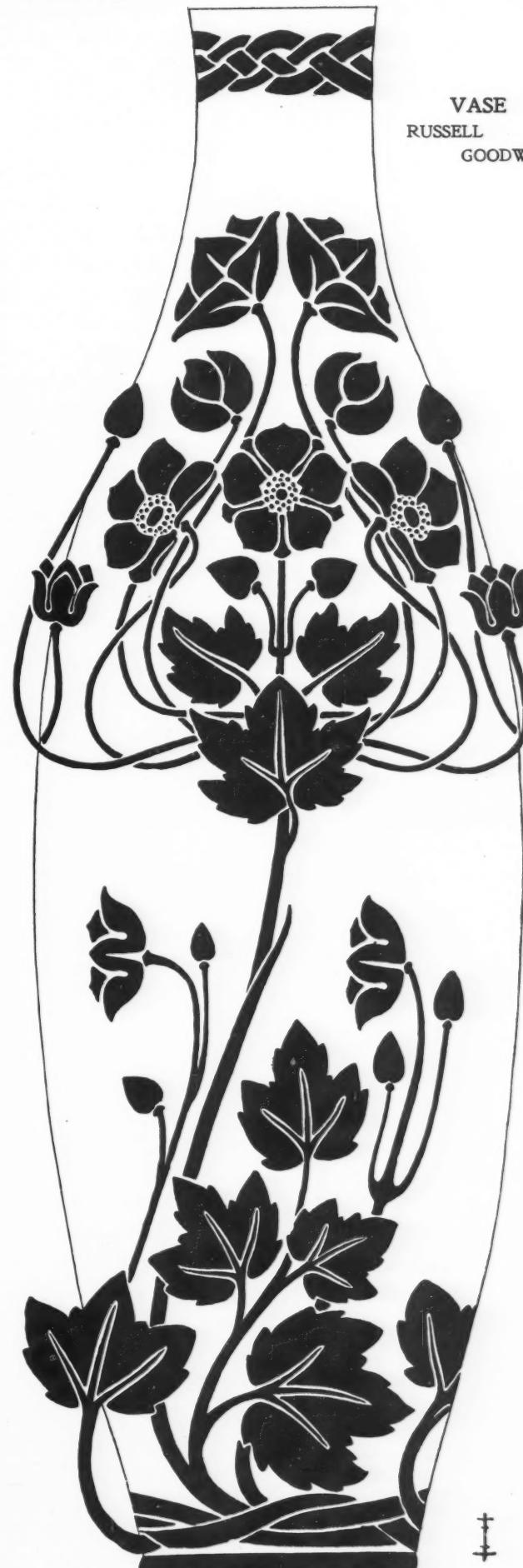
NOTES The Denver Mineral Art Club held its annual reception and exhibition at the Brown Hotel. Each member decorated a plate, using the Columbine flower (State flower) as a motif, a popular vote deciding the best one. There was also a loan exhibition of pottery in connection with the club exhibit.

The Brooklyn Society of Mineral Painters gave an exhibition of decorated porcelain May 6th.

The New York Society of Keramic Arts held its May meeting at the Waldorf-Astoria, as the time of election of officers has been changed to April instead of January.

The Jersey City Club is to pay a visit to the Metropolitan Museum for the purpose of studying the old porcelains in the Garland collection, recently purchased by Mr. J. P. Morgan.

The following were elected to office at the April meeting of the New York Society of Keramic Arts: President, Mrs. Lois Andresen; First Vice-President, Miss Maude Mason; Second Vice-President, Mrs. Thomas Fry; Third Vice-President, Mrs. Hattie Osborn; Recording Secretary, Miss Elizabeth Mason; Corresponding Secretary, Mrs. Sara W. Safford; Treasurer, Mrs. Evelyn De Witt; Chairman of Art, Mr. Marshall Fry; Chairman of Eligibility, Mrs. Mary Alley Neal; Chairman of Finance, Miss Frances Marquard; Chairman Printing and Press, Mrs. E. Burritt Hinsdale.



VASE
RUSSELL
GOODWIN

DESIGN FOR SALAD BOWL

Rockwood Moulton

THE bowl is about two inches deep with a flat rim which the border design just fills. The color to be used is Lacroix Delft Blue. The design in the border is white (china) on a blue background. The balance of the design is blue on the white china background. The color is put on in two heavy washes—the second applied as soon as the first is dry. Fire only once. The effect is a very deep rich color. It is risky, however, to put on so much paint, as it is in danger of blistering during the fire. It will be safer to fire it between the first and second washes.



FOR BEGINNERS

THE greatest mistake is to undertake difficult work at first. The simple designs are, after all, more beautiful, for there is something in simplicity that appeals to every one. Beginners are apt to want every thing they ever have seen applied immediately to their first piece—lustres, enamels, paste, gold and color. There is just a little drudgery at first until a certain amount of technique is acquired, for instance, it is well to learn first how to tint, both in dusting a color on and putting it on wet. Many beautiful things may be made just with plain colors and gold bands, or bands of color and gold, or alternate panels of color and gold. One of the richest and most satisfactory sets of coffee cups the writer has ever seen was done in deep shade of green bands with gold bands below, wide gold band inside and gold handles. After learning how to tint, then try to master paste for raised gold, which in combination with color is endless in effects. Then try putting on a design and outlining in black, or gold or any color desired. Outlining will seem difficult at first, but practice makes perfect. If the line wavers, it does not make so much difference as a line that is thick in one place and thin in another. A wavy line may show strength, but an uneven thickness is bad in all ways. After the outline is accomplished try filling in the design with flat washes of color, or gold, or lustre. Then try for the enamels, thin floating washes of enamel give more body or texture than mere color alone. If painting naturalistic studies try first to paint in monochrome until familiar with the stroke of the brush, then try for polychrome decoration, or a number of colors, but we hope at the same time every student will have some knowledge of composition and design, so that each will understand the appropriateness of the decoration. Porcelain decoration now is different from that of a few years ago, when a spray of flowers and a butterfly was considered the acme of artistic success.





NASTURTIUMS (Page 36).

Mary Alta Morris

FOR central flower use Lemon Yellow in light part, shading with Albert Yellow, and Yellow Brown; Yellow Red for darkest markings. Use Ivory Yellow for light flower just below, shading with Flesh Red and Pompadour for dark touches. The dark flowers are put in with Carnation in light part, shading in Pompadour then Blood Red. Use a little Purple and Black with Blood Red for darkest markings in the flowers on the right.

For leaves use Apple, Moss, Shading and Brown Greens. Wash indefinite ones in background while wet in same color. Background is Copenhagen Grey and Apple Green mixed for upper left side, using more Apple Green below. Shade into Copenhagen Blue on upper right side, using Blood Red with touch of purple and black blending into indefinite flowers. Use Yellow Brown under the flowers in centre of panel, adding Brown Green as it approaches the edge and Dark Brown for darkest part of background on the right. Dust with same colors. In retouching use a little grey in some of the petals of yellow flowers. Strengthen all the dark parts. Glaze some of the light leaves with Moss Green. Use a little Russian Green in places. Study the harmony of the pieces as a whole, using light washes of color in places showing reflection from flower, adding here and there some strong accents where needed to make design more definite.

* * *

AT a meeting of the New York Society of Ceramic Arts on May 12th the members decided to hold a sale in December and an art exhibition in the spring. Mary Chase Perry spoke on pottery, showing that in the near future the artistic development already begun in many of the potteries was sure to improve the commercial output. That this uniting of the two interests was not only essential, but healthful to both. Miss Perry also spoke of having noted that arts and crafts societies seemed more interested in pottery than ceramic societies. She urged the latter to foster all interest kindled and to consider it worth while to make the form, prepare the glaze, fire the piece, and then decorate it with overglaze color and so have the whole process.

* * *

NOTES

F. B. Aulich sailed on May 6th on Steamer Phoenicia for Carlsbad, to which place he goes for rest and treatment, seeking to recover his health.

For the fourth season the Cape Cod School of Art will resume its sessions next summer with Mr. Charles W. Hawthorne as instructor. The season will begin on June 15th and last until October 1st.

SALAD BOWL

ROCKWOOD MOULTON

KERAMIC STUDIO



NASTURTIUMS—MARY ALTA MORRIS—Mention in Color Competition—Treatment page 35

LEAGUE

NOTES The annual meeting of the League was held in New York, May 8th, and was attended by about thirty members. The delegates and proxies numbered seventeen and represented clubs from the following places: Augusta, Maine; Bridgeport, Conn.; Brooklyn, San Francisco, Chicago, New Hartford, N. Y.; Pittsburg, Jersey City, Denver, Boston, New York, Portland, Maine, and Providence, R. I.

A brief account by presidents of clubs or their representatives was made of the year's study course. These accounts were an inspiration and one of the best features of the meeting. An interesting discussion arose on the subject of receiving all the work presented regardless of merit, provided only it conformed to the requirements. Some members felt there should be judges selected from outside of the League who should reject pieces not up to a fairly good standard, believing it would be detrimental to the League's interests to let indifferent work go out as its educational exhibition. Other members held to the view that all work sent conforming to specifications should be regarded as equal in this exhibition and having the same right to exhibition privileges, and further that poor painting was often quite as encouraging to students as the best, perhaps even more stimulating. Miss Perry of Detroit, advanced so many good arguments in favor of receiving and exhibiting all conforming articles that her logic and the truth of her statements won the approval of almost every member of the assembly, with the result that no work presented was excluded for lack of merit. Exclusion in all cases was from a failure on part of

member to send only a vase, No. 405—Ceramic Belleek—a plain rim plate or a portrait head.

The delegates assembled elected six Board members as follows: Miss Ida A. Johnson, Brooklyn; Miss Mary Perry, Detroit; Mrs. Catherine C. Church, San Francisco; Mrs. Caroline L. Swift, Boston; Mrs. Lois E. Andresen, New York; Mrs. L. W. Holcomb, New York.

The delegates expressed regret that the president had found it necessary to resign, and all joined in approving of the year's plans for the annual exhibition, the success it promises to be and in the acquisition of four new clubs. Mrs. Vance-Phillips desired to have her place filled as soon after the annual meeting as this could be done without detriment to the League. Accordingly immediately after the adjournment of the annual meeting the president called the newly elected Board together for its first session. Mrs. Holcomb was elected Temporary Chairman of Advisory Board. Miss Ida A. Johnson, former Chairman of Educational Committee, was nominated for the office of President, and by unanimous consent appointed by the Board, according to the provision of the constitution. The meeting adjourned just as Miss Johnson arrived, she having been detained by important business. The surprise of being greeted as president was indeed great, but surrounded by loyal friends and in an atmosphere full of enthusiasm for the League, Miss Johnson yielded with reluctant but charming grace. The League is to be congratulated. The educational movement will be in no way interrupted, but every effort will be put forth to correct any errors that may be lurking undiscovered

in the seemingly ideal plan of bringing to each club something of the best its sister clubs have to offer.

With an abiding interest in the League, with sincere thanks for the privilege you have given me to serve you, and trusting I have merited in some degree your favor, I am yours sincerely,

L. VANCE-PHILLIPS, Retiring President.

TREATMENT FOR BOAT AND WAVE DESIGN

Miriam Saunders

TINT border with light shades of green celadon, shading the wares with deeper tones of the same, and drawing outlines in darker green or black.



BOAT AND WAVE DESIGN—MIRIAM SAUNDERS—Mention

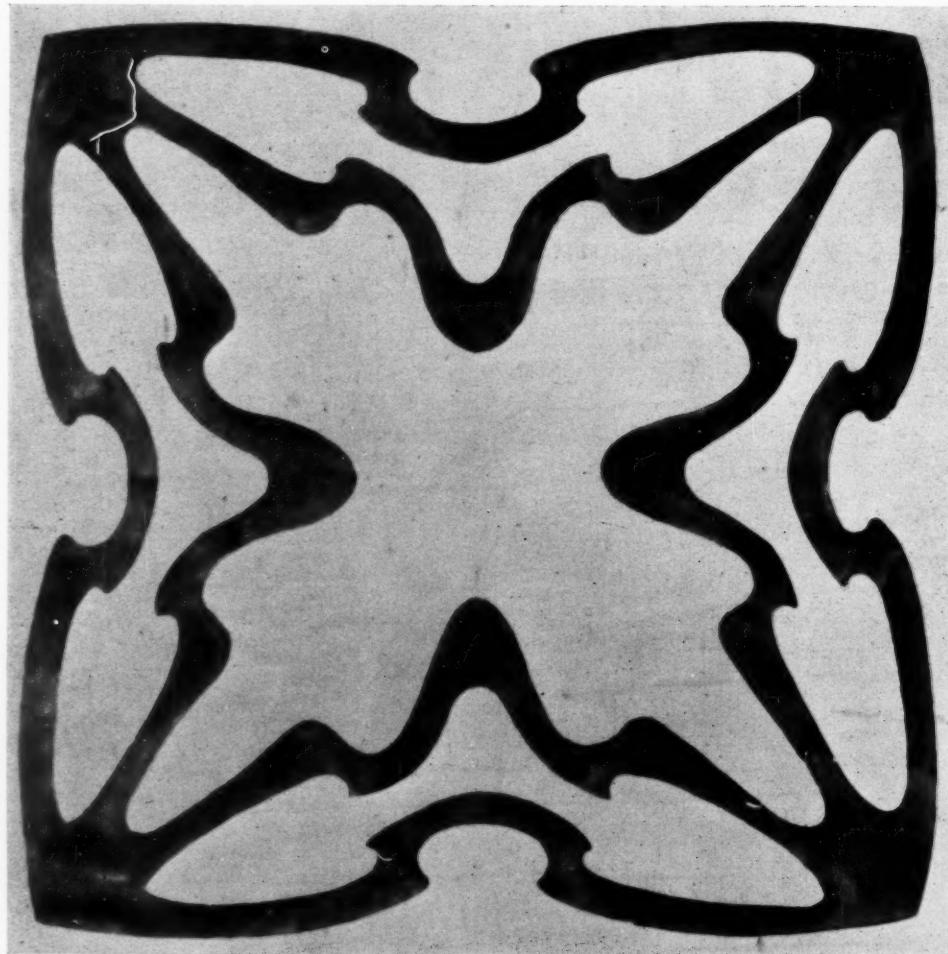
DESIGN FOR SMALL PITCHER

Mable C. Dibble

SKETCH in four panels in India ink, then put on a thin wash of blue, the same mixture as for enamels, only leave out the Aufsetzweiss—use a little tinting oil—lay it as smoothly as possible, not padding. When dry, outline the panels with two lines of red, Capucine Red two-thirds, Deep Red Brown one-third, also the border at top and design in center of panel. If handle is to be blue, put wash of the dark blue on for first fire, or gold, if gold handle is preferred. For second fire tint the panels light blue, Deep Blue Green with little Apple Green, and touch of Brunswick Black. The bands at top and base, and forming panels, fill in with gold, also the oblong surrounding the center flower. The flower itself is of pink and turquoise enamels, alternating, the four small flowers at top and base light blue, the other small flowers pink, the dark spaces dark blue enamel.

The design at top of pitcher can be either dark and light blue enamel, or dark blue and gold.

The first step after the first fire should be to go over the blue background with the same color, Dark Blue, Deep Purple and Brunswick Black, adding one-eighth Aufsetzweiss, thin with turpentine and float the color on.



TILE IN BLUE CAMAIEU—EMILY F. PEACOCK



No. 1
Bristol Figures. Nos. 1 and 2 have the impressed cross, No. 3 the blue cross.
Collection of Mrs. C. C. Varney, Brookline, Mass.

THE COLLECTOR

BRISTOL

AMONG all the English pottery and porcelain none seems quite so difficult to positively determine as the Bristol. Much of the ware, both the Delft and the porcelain, bore no mark whatever. The enamel on the pottery is very hard and rarely chips off like most other kinds of Delft. The decoration is almost always in greyish blue, with a little green, and sometimes you will also see a little yellow. Many people and I might say almost all collectors who have not given the subject some study, will confound the Bristol with the Leeds pottery. The color, however, is entirely different and the misleading is almost always done by the dealer, who either doesn't know or who has much more Leeds on hand than Bristol, and assures the collector that a piece is Bristol, when it is unquestionably Leeds.

Mr. Oewen's mention of the earliest pottery was that of 1697 at Bristol, but not until 1735 were plates, dishes, etc., made. All collectors, of course, have heard of the famous "Hannah Hopkins Christening Bowl," dated 1752, which is in the Edkins collection. The Bristol Pottery produced a great number of bowls or basins, as they were called, and most



Bristol Pottery Plate. Marked with the usual cross in brown.
Collection of Mrs. C. C. Varney, Brookline, Mass.

of them are decorated in small Japanese or Chinese flower design. The marks on the pottery differ, although the cross almost always appears, sometimes with a numeral underneath, as

$\frac{1}{8}$ or $\frac{X}{23}$

and oftentimes a cross with numeral and dot as:
in greyish blue or brown.
I believe genuine pieces are rare in this country, although more pottery is seen than porcelain. Bristol porcelain which was

made by Richard Champion during a period of not more than eight years or perhaps nine and not since 1782, is all very beautiful. His first patterns were imitations of the Chinese blue on white and are rarely marked. Later on was produced most beautifully decorated china similar to the Dresden patterns and with much gold, indeed there are pieces of Bristol china which bear the mark of crossed swords, with the addition of a distinct dot, thus: $\frac{X}{X}$ which might very easily be taken for Dresden. The Bristol porcelain is more creamy white, however, than the Dresden, which is a brilliant white and not so soft and beautiful as the Bristol.

Champion produced some fine figures, many of which bear the cross mark in blue and some the impressed cross, while many, and fine specimens too, were not marked at all.



Bristol Porcelain Figure. Cream color with delicately colored decoration. Collection of Mrs. C. C. Varney, Brookline, Mass.



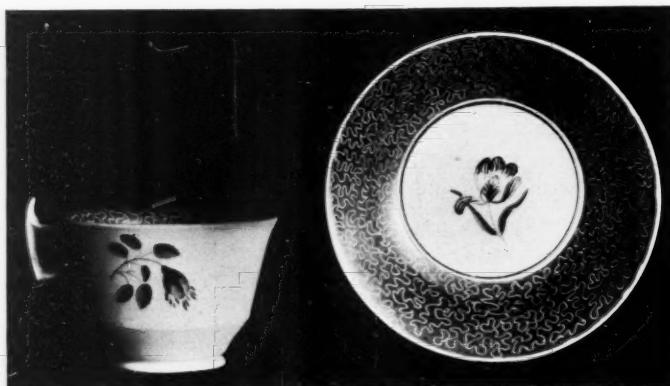
Bristol Pottery Bowl. Marked in brown thus:
Collection of Mrs. C. C. Varney,
Brookline, Mass.

$\frac{X}{6}$

I often see Bristol figures, but rarely the china. It would be very gratifying to find a good specimen of the china, genuinely marked, and with the Dresden pattern of decoration, to add to my small collection. A notable feature of the Bristol works was the production of plaques decorated with raised bouquets of flowers and wreaths in biscuit finish—these, however, were not placed on the market, but were made for royal gifts and souvenirs.

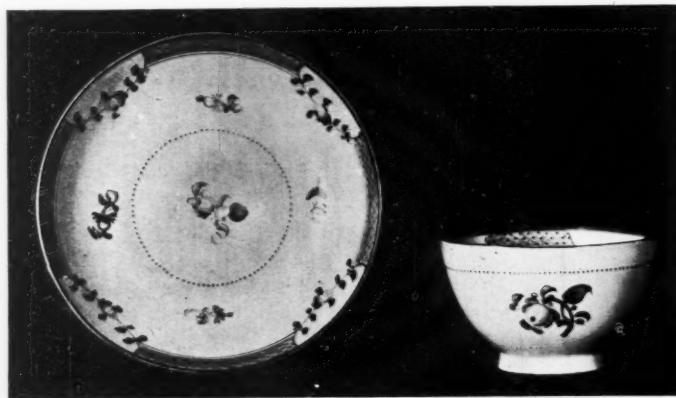
Mr. Hugh Owen in his book on Bristol Pottery mentions a tea service which is in a private collection as the most beautiful specimen that Champion ever produced. This service is profusely and massively gilt in both dead and burnished gold and wreaths of laurel in green. Each piece bears a monogram S. S. formed of wreaths of roses in pink and gold. The mark on this service is the usual cross in red. Owen also mentions several other fine specimens of Bristol china, none of which are in this country, however.

KERAMIC STUDIO



Bristol Porcelain Cup and Saucer. With cross and date 1777 in red (not pink).
Collection of Mrs. C. C. Varney, Brookline, Mass.

I must before closing describe a cup and saucer which has just been brought to me for inspection. It is undoubtedly Bristol china, not the finest, decorated with a pattern which resembles palm leaves in blue on white—the blue is the same



Bristol Porcelain Cup and Saucer. Marked with the cross in brown.
Collection of Mrs. C. C. Varney, Brookline, Mass.

shade as that formerly used at the Worcester potteries, and the mark is the usual cross with initial B. underneath in blue. This is the first piece of china I have seen with the mark in blue, what other pieces I have seen bore the mark or marks in either red or brown, and occasionally in black.

MRS. C. C. VARNEY.

To the illustrations of Bristol pieces from Mrs. Varney's collection, we add the illustration of an interesting toy tea set, which, in the opinion of both Mrs. Varney and Mrs. Mary C. Ripley, of New York, is very probably Bristol. The little cream jug alone is marked, and it has the blue cross. Wavy round marks at the bottom inside of the jug show that it was turned on the wheel, not cast in mould. In places where the glaze is sufficiently thin, close examination shows



Toy Tea Set, probably Bristol, decorated in blue, green and yellowish brown. Creamer marked with blue cross.
Collection of Mrs. Alsop-Robineau, Syracuse.

the body to be translucent, consequently a porcelain body, although on first examination the set would appear to be earthenware. Champion in his experiments used "all sorts and varieties of bodies, from 16 parts of clay and one of stone to four parts of clay and one of stone." This peculiar composition of the paste, the fact that the creamer was turned, not cast, and in addition the blue cross mark, everything, according to Mrs. Ripley's opinion, seems to point to a specimen of early experimental Bristol, although the decoration is somewhat puzzling.—[Ed.]



LEEDS

FROM a collector's standpoint, the word "Leeds" does not apply to the ware of a special factory, but to the ware made in the northern part of England, in the district of Leeds of the county of York, which in the latter part of the eighteenth century and beginning of the nineteenth was an active center for the manufacture of earthenware. The Leeds Old Pottery, founded in 1760 by two brothers named Green, was the most important factory in the district, and the finest specimens of creamware may probably be safely attributed to it, but although the marks of "Leeds Pottery," or "Hartley, Greens & Co." are occasionally found, the bulk of the old Yorkshire earthenware is unmarked, and it is impossible to distinguish the products of different factories one from the other. It is a matter of little importance, as long as the ware of this Leeds district has general characteristics which mark it as unmistakably different from other English earthenware.

Leeds ware was imported to this country in large quantities in the beginning of the nineteenth century, but most of it being for common use and very light and frail, good and well preserved specimens are not very common. Although it is comparatively easy to identify, there seems to be much ignorance about it among collectors, and it is not unusual for them to call it Bristol.

The Leeds paste is extremely light and the glaze, as well on the white as on the creamware, has a more or less pronounced greenish cast which manifests itself by greenish deposits in the interstices, on bottom of pieces, near knobs, handles, &c. The decoration is varied, overglaze and underglaze painting, printed designs, raised work of the very best kind on some of the artistic Leeds creamware, somewhat crude and unfinished on the ordinary pieces. But however varied, Leeds decoration has general characteristics which it is difficult to define, but which, after one has become familiar with the ware, make it possible to recognize it almost at a glance. As a rule it is simple and from an artistic standpoint far superior to the decoration of the much better known Staffordshire pottery of the same period. The best specimens are real works of art and deserve much more attention from collectors than has been generally given them.

The first ware made at the Leeds pottery was a black glazed ware, which one must not confound with the unglazed black basaltes. A very good quality of black basaltes was later made both at Castleford and at Leeds, in imitation of the Wedgwood basaltes. But the main production in the Leeds district at the end of the eighteenth century was an excellent creamware of fine glaze and in some cases most artistically decorated in raised work, some of the Wedgwood designs being often used. It is easily recognized on account of its light weight and of the peculiarities of the Leeds paste, which, being yellow, gives the glaze a slightly greenish or yellowish



LEEDS CREAMWARE.

Candlestick in the collection of Miss Frances C. Morse, Worcester, Mass. Butter Boat in the collection of Mrs. Emma de F. Morse, Worcester, Mass.

cast, not to be found in the Queen's ware of Wedgwood and others. It is in this group that will be found the finest specimens of old Leeds. We give here illustrations of two very interesting pieces, a candlestick and a butter boat in the collections of Miss Frances C. Morse and Mrs. Emma de F. Morse, of Worcester, Mass. The tureen with twisted handles belongs to the same group; twisted and braided handles are quite characteristic of Leeds, although they have been used elsewhere. Basket-work, that is, open work on plates, dishes, fruit baskets, &c., is frequently found on Leeds creamware,



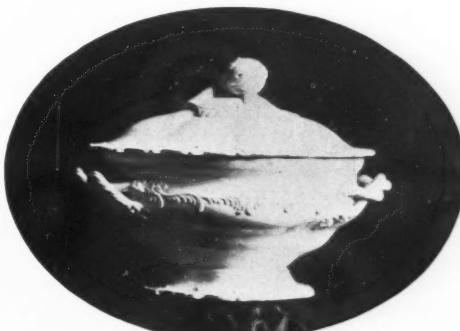
ORDINARY LEEDS WARE.

and is especially interesting, as the perforations were cut out of the paste by hand, not cast in a mould, as is generally believed.

To this group of creamware belongs the Castleford ware, tea sets or ornamental pieces, generally with raised decoration, and no touch of color except bands of blue or brown on edges. Castleford is only a few miles from Leeds and the paste has the lightness and general characteristics of the Leeds district, but the glaze on its creamware is not as fine as the glaze on the best Leeds cream, being generally quite thin.

The bulk of the Leeds ware found in this country is of course the ordinary white earthenware, the fabrication of which succeeded that of cream and constituted a large part of the Leeds exports in the beginning of the Nineteenth Century. It is not always very white, sometimes a very pale cream. It is usually simply decorated in colors, sometimes only with gold, which is found more or less worn out by age. The tea sets with swan knobs are quite characteristic Leeds pieces, so are the pepper boxes entirely white or with ragged blue or green bands, also the five-neck flower holders of the Leeds old Pottery. Tea caddies, steins, pitchers, and ornamental pieces are common. The frog mugs, with a raised frog inside, generally found in Sunderland ware, were also made at Leeds.

Lustre decoration, both silver and copper, was much used, and pieces are generally easy to identify, as the lustre seldom covers the whole piece, but is used only as a part of the general

TUREEN—LEEDS CREAMWARE.
By courtesy of Mrs. Ada M. Roberts, Chicago.

scheme of decoration, many parts being left in white. On the top row of our group illustration will be found six specimens of Leeds lustres. The teapot has simple decoration of copper lustre over white ground. The pitcher below it is copper lustre with raised decoration in white. The lower pitcher on left side is silver lustre with the leaf decoration left in white. The other three pitchers are in raised work, parts of the decoration being in copper lustre combined with colors in which pink and green predominate.

All the pieces in the group illustration are of the white or slightly creamy ware, with the exception of the two plates which are of pronounced cream color; also the teapot on right of lower row, with center medallion and bands on edge in brown, which also is cream and may be of Castleford make.

Historical subjects were only occasionally used by Yorkshire potters. They are rather rare. However, we remember seeing a Washington pitcher which was unquestionably of Leeds manufacture. The Goddess of Liberty and American Eagle are frequently found on Castleford tea sets and other subjects of the same kind may occasionally turn up.

KERAMIC STUDIO

PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

DESIGN TREATMENT

Katherin Livermore

THIS is an extremely conventional treatment of the ragged tulip. Burn as represented, first outlining the flowers, then burn each portion of the leaf forms with one sweep of the point if possible. The stippled background may be omitted if desired.

This design may be enlarged several times and colors used in the treatment; in this case the leaves should be simply outlined, then stamped a grey green—flowers a dull red.

○ ○ ○

PYROGRAPHY

Maude Crigler-Anderson

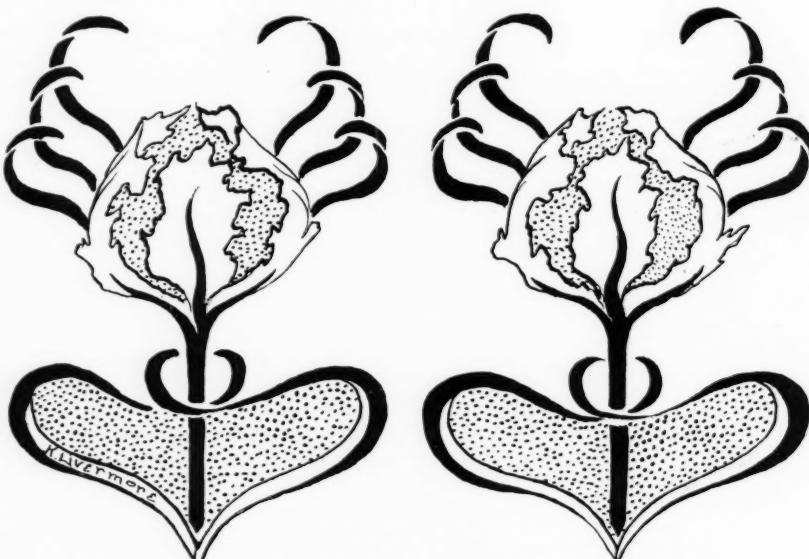
If you will but look about you it is an easy matter to find many decorative ideas which may be readily adapted to wood. This is especially true if one is able to paint well or even to do simple staining in a broad poster style, which is quite the correct handling for panels in walls and furniture. Many beautiful pieces, especially cabinets of all styles call for these decorative panels. I have found such articles very high priced when made to order by either the regular furniture houses or cabinet makers, even when some cheap wood is used; however, it is possible to avoid this in the following manner: Select for example a music cabinet in some cheap wood, but of desirable shape and containing panels which can be removed. Order this sent from the factory without finish which leaves the finishing and staining to your personal taste. Remove the panels and in their place insert those you have decorated on bass wood.

I have in mind a studio containing many handsome pieces of furniture in ebony—to all appearances high priced articles. These, I was informed by the artist herself, were once cheap pieces, the finish removed with alcohol, the wood scraped and sanded until very smooth, then stained with simple black shoe polish and finally waxed and polished, and behold things of beauty at slight expense, and the greater part of the labor could have been saved if these articles had been bought without finish.

Another Pyrographer has set in the ebony walls of a tea corner, panels of quaint little Chinese boys and girls, enlarged copies of the water colors by E. Hunt which can be obtained from any large art house at two dollars each.

These were first outlined upon the wood, then given a coat of shellac and alcohol to prevent the sinking of colors, then painted in oils in a broad way. The backgrounds for these queer little people were suggestive of palms, bamboo hangings, screens and lanterns. These grounds were entirely in wood burning with the exception of occasional faint coloring in the lanterns to suggest candle light.

The same subjects are very striking when framed in wide ebony frames, the

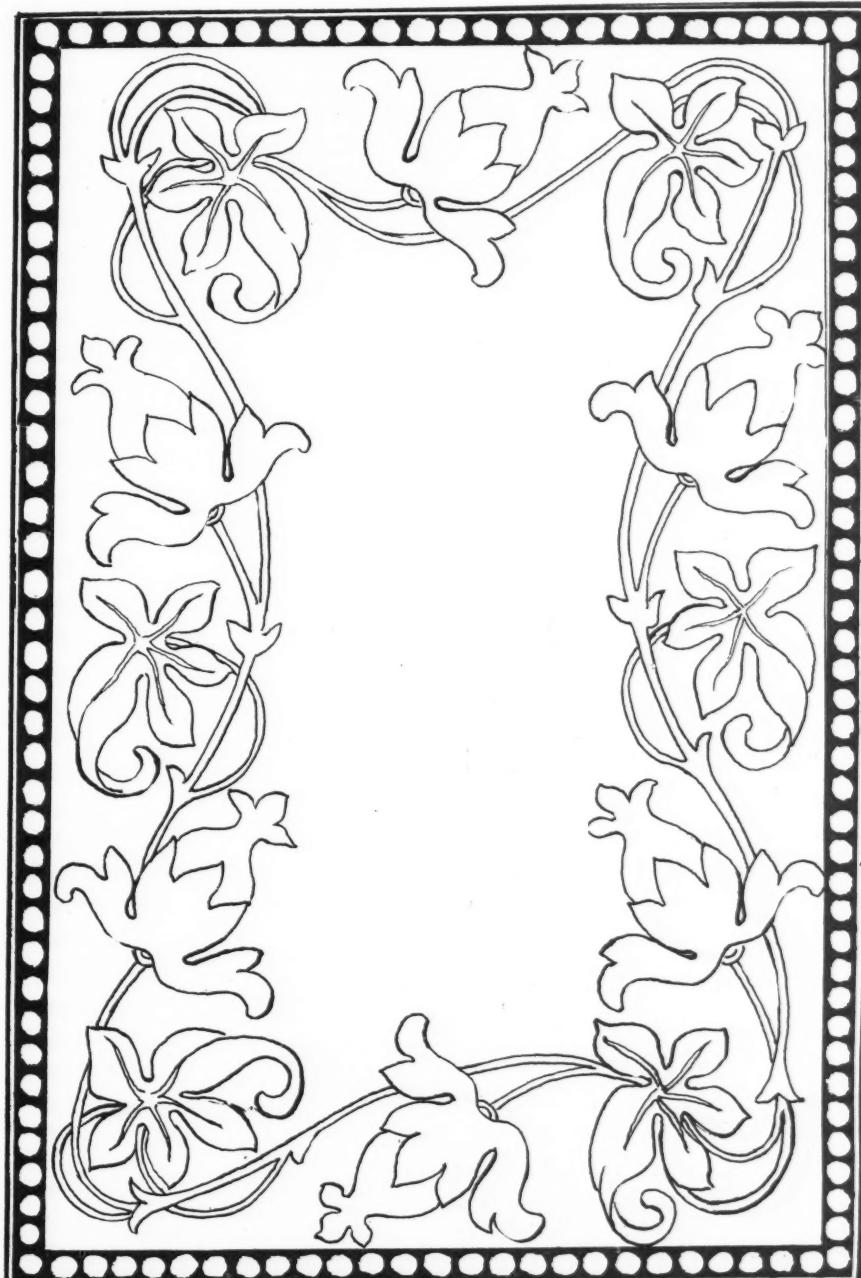


corners decorated in irregular ornament with flat pearl, simply glued upon the wood with white glue, giving the effect of inlaid pearl. This is called "Japanese pearl for inlaying" and can be

procured of any large art house. Fine steel saws come for cutting it in desired shapes or any violin maker can do this if you desire certain designs too difficult for amateurs to attempt.



Alice B. Sharrard



Alice B. Sharrard

BOX DESIGN—ALICE B. SHARRARD

THIS design may be outlined neatly with the point, or the background burned an even shade of brown leaving the design clear, then polish.

The design would be effective carried out in color; tint the background a desirable shade, the flower forms in deli-

cate colors, leaves green, harmonizing with the background used. Water colors can be nicely adapted to this work, using as a polish a mixture of shellac and alcohol, which will not erase the color beneath and when dry can be polished as ordinary burnt wood.

KERAMIC STUDIO

EXHIBITION

The Spring Exhibition of the Brooklyn Society of Mineral Painters was held at the "Dutch Arms" May 6th and was largely attended, and was a success also from an artistic standpoint. The work was judged by Mr. Hugo Froehlich of Pratt Institute, Miss Josephine Culbertson and Miss M. M. Mason of New York.

Those receiving honorable mention were Mrs. Osgood, plates with peacock motive and vase with bats; Miss Ella Bond, panel with pansies; Miss Emily Peacock, plates with conventional border in blue and white; Mrs. Kate C. Gove, jardiniere with dragons in green enamel; Miss B. H. Proctor, stein with chestnut decoration; Mrs. Tuttle, vase and jug with conventional motive. The plates of Mrs. Osgood and Miss Peacock go to New York for the exhibition of the National League and thence to the various keramic clubs of the country.

The regular monthly meeting of the Brooklyn Society of Mineral Painters was held at the residence of the President, Mrs. Osgood, 402 Madison street, May 7th. Arrangements were completed for a series of entertainments to be given by the Club in the next ten months, the proceeds to be devoted to a club study course next winter.

The first entertainment will take the form of a keramic euchre, May 28th, with a large number of prizes painted by the various club members. The other entertainments projected are a musicale, lectures and a sale of steins decorated by club members.



The eighth annual exhibition of paintings at the Maine State Building at South Poland, Me., will open on June 9th.

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

N. H.—In painting figures or heads realistically on vases the figure should be enclosed in a frame which forms part of the decoration, in which case there should be another medallion in the opposite side if the vase has handles, or if not, there might be three medallions, each of which should enclose a figure, or, if only two medallions are used, it is allowable to paint flowers in one, though another figure is preferable. When figures or cupids in clouds are painted on vases it is not necessary to use the frame, as the cloud effect can be carried around the vase. The frames can be made of flat or raised gold with or without enamel jewels; a design should be made about the neck of vase to correspond with frame. We will try and give an appropriate frame for a Greek figure such as you suggest. White drapery is always in good taste for a figure. For landscape Deep Blue Green, Albert Yellow, Royal or Moss Green, Copenhagen Blue, Violet 2, Brown Green, Meissen Brown, Pompadour and Finishing Brown are good colors. Blues softened with grey for sky, violet and greys for distance, the greens grey in distance, growing more green and brown in foreground with red and yellow used in immediate foreground if necessary.

N. E. M.—Yes, you can remove the color from your dish with Hydro fluoric acid. It is most dangerous to use, you must be careful not to inhale the fumes or get any of the acid on your skin as it burns frightfully. Warm your dish slightly, pour melted wax over the parts where you do not wish color removed, clean off the wax where you wish to remove color. The acid is in a rubber bottle, take a pointed stick and dip into acid, rub on the painting until color loosens then hold under running water to wash off color, repeat this until all is removed. Wash thoroughly and you can redecorate but it would be better to use gold or bronzes or matt effects over the parts where acid has been, as probably the glaze will be injured. For the Columbine design in January number KERAMIC STUDIO, page 193, if you wish to use Royal Green for edge we would suggest a grey green for lighter ground, the Columbine in white, yellow, violet, or Copenhagen Blue, stems and leaves a medium tone of the Royal Green, outlines in Dark Green or blue or black. If you use Dark Blue for edge, carry out the whole design in varying shades of blue, with a little dull green in leaves, etc., if you wish. No gold need be used.

Mrs. H. V. B.—If your precipitate forms in lumps your sulphate must be too strong, or you have not washed the sulphate all out. Try washing it in hot water three times, also have the solution very dilute. The ribbon gold is the best to use, though Pack's crystal cylinders may be all right; if they are not pure gold, the alloy in them will precipitate. Use about the same quantity of oil as you would for paste, rubbing it down on a ground glass slab. If properly made the precipitate should be the softest, finest powder.

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